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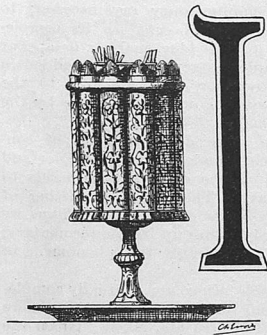
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BACHELOR QUARTERS.

I AM a bachelor. I have taken unfurnished rooms where I am likely to be permanent. My large front room is about sixteen by twenty feet in size, has two large windows at one end fronting south, a mantel and grate at the side, and on the opposite side two doors, one of which opens into the hall, the other into a small room lighted by a shaft or well. In this small room which is about ten by twelve feet in extent, is a

large clothes closet, stationary washstand, etc. I would like to fit my rooms up comfortably but not extravagantly. There is steam heat in both rooms, but I would like to have the grate open and fixed in some attractive way.

Can you tell me how to furnish with regard for comfort, style and a reasonable amount of economy. The floors are good, of yellow pine and fairly smooth. The paint is walnut color. The building is modern. The walls are in good condition but are plain white plaster. There is an ornamental cornice around the ceiling, rather plain but neat and not objectionable. There is a large center piece around the chandelier which is modern and has five lights. There are places for side brackets, one on each side of the mantel but there are no fixtures. There are inside blinds and small iron balconies outside of the windows which come to the floor.

I am not especially partial to any color except that I prefer almost anything to red, unless in small quantities merely to brighten the room. I like gray, wood color, blue, olive green, and brown. I don't think I want anything of that sort that is popularly called very *high art*. I desire comfort and convenience much more.

J. B. S.

J. B. S. evidently belongs to the large and rapidly increasing class of persons who prefer solid good sense to the so-called very "high art" ideas that have of late affected our people until many of the practical things of life have become misused and distorted. It must, however, be said that high art and comfort are not irreconcilable even in ordinary things, although it is scarcely to be wondered at that such an expression prevails to some extent even among well informed people.

As to the rooms in question it would appear to be no difficult task to make them not only comfortable, but more than moderately artistic without a great cost of time, labor or money.

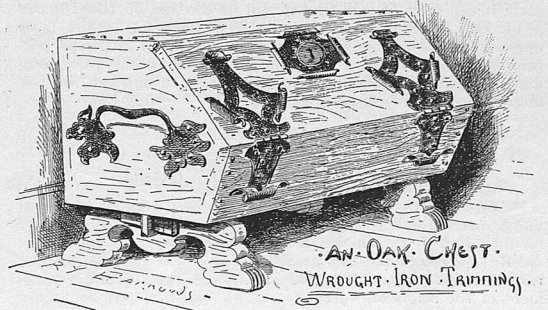
The walls, ceiling and floor are the first things to be considered. The employment of paper or kalsomine is a matter of taste and choice. A coat of gray kalsomine with an olive tinge, is in very good taste with a dado a shade or two darker, and with a band of gold and dull red an inch wide at its upper edge. Let the ceiling run a little more into light gray, and if you care to go to a little extra expense, which will be but trifling anyway, make the center of the ceiling somewhat lighter than the edges, and have the colors put in, in clouded effects. The center piece may be of very light tint, with a very little gold in an outline stripe about the edge. Of course there may be elaborate effects, but they are expensive and scarcely worth while for a room such as is described. Figures in dull red, pink, or yellow may be stenciled on the walls or ceiling by the young gentleman himself if he likes to take the trouble. The floor may have the edge for three feet or so, stained with mahogany color that may be had at any color store, or the painter will do it at a small cost. Before this is attempted, however, the floor should be thoroughly cleaned. As the stain only changes the color of the wood, all scraps of paint or kalsomine should be removed, scraped off if necessary, as they will interfere with the effect of the color. Care must be taken that the stain is laid on evenly. If there are spots on the floor that cannot be removed it will be better to get sienna ground in oil and make a regular paint job of it, as the stain will not give satisfactory results over a discolored surface.

For your floors you can get a fairly good body brussels carpet for \$1.50 per yard at the outside. Your best and most economical plan will be to go some reliable house and ask for short length or odd pattern carpets. It is often the case that an excellent carpet can be bought for \$1 or \$1.10 that has been \$1.65 to \$1.75. The reason of this is that there is only a part of a roll of that special pattern left and it is marked down to be sold out, or the pattern is out of weave, or for other good reasons it is sold at a very low figure. There is quite likely a border to match. Have the dealer make up a rug fifteen by eighteen feet size when complete, border and all. When the floor is thoroughly dry have the carpet put down with the car-

pet lining that the store will furnish underneath it. You will need two rugs for the window spaces, and if you are partial to rugs you may have one in front of the grate. You can leave the rugs loose—to fall over—if you like, or have these tacked down as you please. They should harmonize with the carpet which may be selected as your fancy dictates when you look the patterns over. Wood colors and several shades of olive with a little dull red would be very pretty, or wood, olive and brown, although brown shows dust easily and bachelors have no presiding spirit to wield the broom and carpet sweeper.

There is such diversity of taste in the item of curtains that it is somewhat difficult to advise on that point, very likely you would not care about having both summer and winter curtains, if you did you might get a set of good tamboured lace for the present and put up heavy curtains later in the fall, either over the lace or by themselves. A set of tamboured curtains of good quality should not cost you over \$9 to \$12 with the poles and all put up. If however you are willing to invest a little more money in these goods, you will find that a set costing \$16 to \$18 will give you a much better effect. Hang an engraving between the windows, and on the wall above it place a fancy scarf, draped from one window to the other, and caught up with a large bow of bright ribbon. A comfortable roomy lounge is a necessity for use during the weary hours that come after business is done. You may get a good one at any price from \$20 up, depending almost altogether on who makes it for you, and the materials in it; \$28 to \$30 should get a good one. There may be a large upholstered chair, a sort of lounging or smoking chair if the weed is used. Two or three arm chairs or a patent rocker, and one a large slat back and bottom rocker will be found desirable. The lounging chair may cost all the way from \$18 to \$50. The patent rocker \$15 to \$30, the slat rocker \$3.50 to \$7. The former price will buy a chair with heavy frame and will be found perfectly satisfactory. A couple of cane seat chairs are desirable, and an ottoman or footstool or two, indeed several of different sizes may be added to advantage. Cane chairs \$2.50 each, and ottomans to cost not over 75 cents to \$1.25 each. A library table will cost from \$12 to \$25 according to size and finish. One of moderate size at about \$14, and a flat top office desk that should cost \$16 to \$18 will probably give the best satisfaction, as the latter with drawers on one side and cupboard on the other will afford storage for many books and papers that would otherwise cumber the apartment. If there are many books, or the taste will lead to their collection, a book case is desirable. One of the revolving sort with shelves and a drapery cover will do nicely and will cost from \$9 to \$18 according to size. There may be a mantel board and lambrequin, or for summer the uncovered marble may be used according to taste. Pretty plush and velvet appliqued or embroidered lambrequins cost from \$3 up according to the quantity and quality of the work.

As you will very properly object to sleeping in the inner room it will be necessary to have a folding bed. The choice of this article is like the selection of a piano or sewing machine. There are so many kinds and all have so many points of excellence that it is difficult to choose among the multitude. It is, however, a matter of some importance to choose one that can be moved without calling in extra help. There are beds in market that are so heavily weighted with iron that it is almost impossible to move them. Dust accumulates behind them, and one must either tax their own strength or call in assistance if the apartment is to be kept free from dust. A good folding bed will cost \$25 to \$700 according to style and finish. For the small room it will be necessary to have a dressing case. A good one of solid walnut with a marble top will cost all the way from \$25 to \$40. A good sized one with deep drawers and fairly large mirror should cost \$28 to \$35. A chiffonier is always convenient but is not absolutely necessary with the closet room, although \$18 to \$20 could not be better laid out if you have the money to spare. Get several inexpensive chairs, saw the posts from one or two or get low ones. They are especially convenient for many purposes.



THE DECORATOR AND FURNISHER.

Keep one of them next to your shoe box. It is much easier to put on one's shoes in a low chair. Get a towel rack and put it up against the wall by your wash stand, let it be large enough to hold half a dozen towels at least. A few pieces of toilet-ware will be necessary, these will cost about \$5 and will include a couple of plain pitchers for ice. A mattress will cost \$18 to \$20. Do not buy a cheap hair mattress; those sold at \$10 to \$15 are the merest thrash. Get a \$2.50 husk mattress in preference, for it is a waste of money to buy the trashy hair mattress that are offered by some really good houses. Pillows, if good will cost 90 cents to \$1 per pound, three or four pounds will be sufficient. Insist that they are *feathers* and not cotton fluff. They should be genuine live geese feathers at that price. Half a dozen sheets and three pairs of pillow cases will be as little as you can begin with, they will cost about \$10 for the lot, if of cotton. If you prefer linen they will be much more expensive. A good Marseilles counterpane can be had for \$2.75 to \$4.

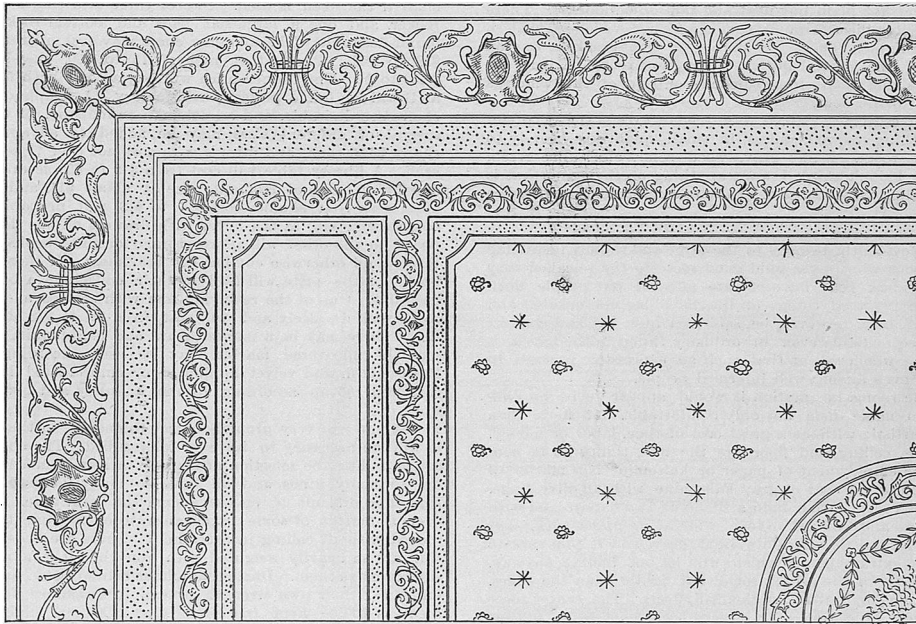
Your grate can be very tastefully arranged by removing the hearth and fire grate, leaving an open fire place. If you desire you can get a pair of pretty andirons, and a small crane which may support a brass tea kettle. As the hearth is probably of ordinary fire brick and marble, get a piece of fancy figured Lincrusta and cut it out exactly to fit the bottom. Fasten it in by driving small pieces of gilt or walnut moulding down across the back and placing the ends against the iron frame. The

Place two colored stripes beside each other—say red and blue. The eye demands the complimentary rays necessary to compose white light. The sight of red calls up its complementary—green, which is added to the blue, making it appear greenish, while orange, the complementary of blue, is added to the red, making it appear yellower, or, what amounts to the same thing, the deficient primary, yellow, is called up by the eye, and added to the other primaries.

This experiment exhibits the three different kinds of contrast.—1. The *simultaneous*, which includes contrast of color and contrast of tone. 2. The *successive*, the color that succeeds to that viewed, or its complementary. The *mixed*, consisting of this complementary added to the other color viewed. Thus we have seen how, the sight of red calling up its complementary, green, this latter, added to blue, illustrates the phenomena of mixed contrast.

If the colors placed beside each other are mutually complementary, contrast strengthens, and causes them to appear more different than they really are. Take red and green. Green the complementary of red, added to green increases its intensity. Red, the complementary of green, added to red, augments its intensity.

Contrast of tone (or intensity) gives rise to some very curious phenomena. If we place two pieces of the same red together, but one a light shade (or tone), and the other a deeper shade,



corners may be square or mitered, the latter is much better but is more work. Let the oil cloth extend into the room to meet the carpet. Set the irons upon oil cloth bottom and lay a few pine sticks across them, then hang the crane, and the kettle, and you will find the effort very pleasing. Linoleum or Lincrusta, Walton will give most excellent results if handled in this way. As to the selection and arrangement of bric-a-brac of various sorts, it can only be said that it will be the aim of the DECORATOR AND FURNISHER to present to its readers all of the most approved ideas on this subject, also to answer all questions pertaining to this and other household and room furnishing matters, whether they come in the line of "high art" or the more practical and commonplace needs of everyday life.

CHEVREUL'S LAWS OF COLOR.

Every color when placed beside another color is changed, and appears different to what it really is, and moreover equally modifies the color with which it is in proximity.

Having recognized this great truth, we have next to consider the nature of this modification and its influence upon our judgment of the colors of objects.

setting out from the line of contact the tone will appear lighter and the deep tone deeper, this effect gradually diminishing as the colors recede from the line of contact. Thus, in viewing two contiguous colored objects, differing in intensity of color, we have not only the contrasts of color explained above, but also contrast of tone, both of which, combined, tend to increase the apparent difference between the colored objects.

In entering upon the investigation of this subject the author was under the necessity of establishing a precise definition of terms employed wherever colors are mentioned; as in previous works on this subject, whenever one of these terms is used, we are not always sure that another is not meant. Among the most important definitions are the following:

The word "*tones*" of a color is exclusively employed to designate the different modifications which that color, taken at its *maximum* intensity, is capable of receiving from the addition of white, which weakens its tone, and black, which deepens it. The first of these modifications is usually termed a *tint*, and the other a *shade*; but as the two words are so often employed indiscriminately, it is well to get rid of them altogether, and to adopt the term *tones*.

The term *hues* of a color is exclusively applied to the modifications which that color receives from the addition of a small quantity of another color.